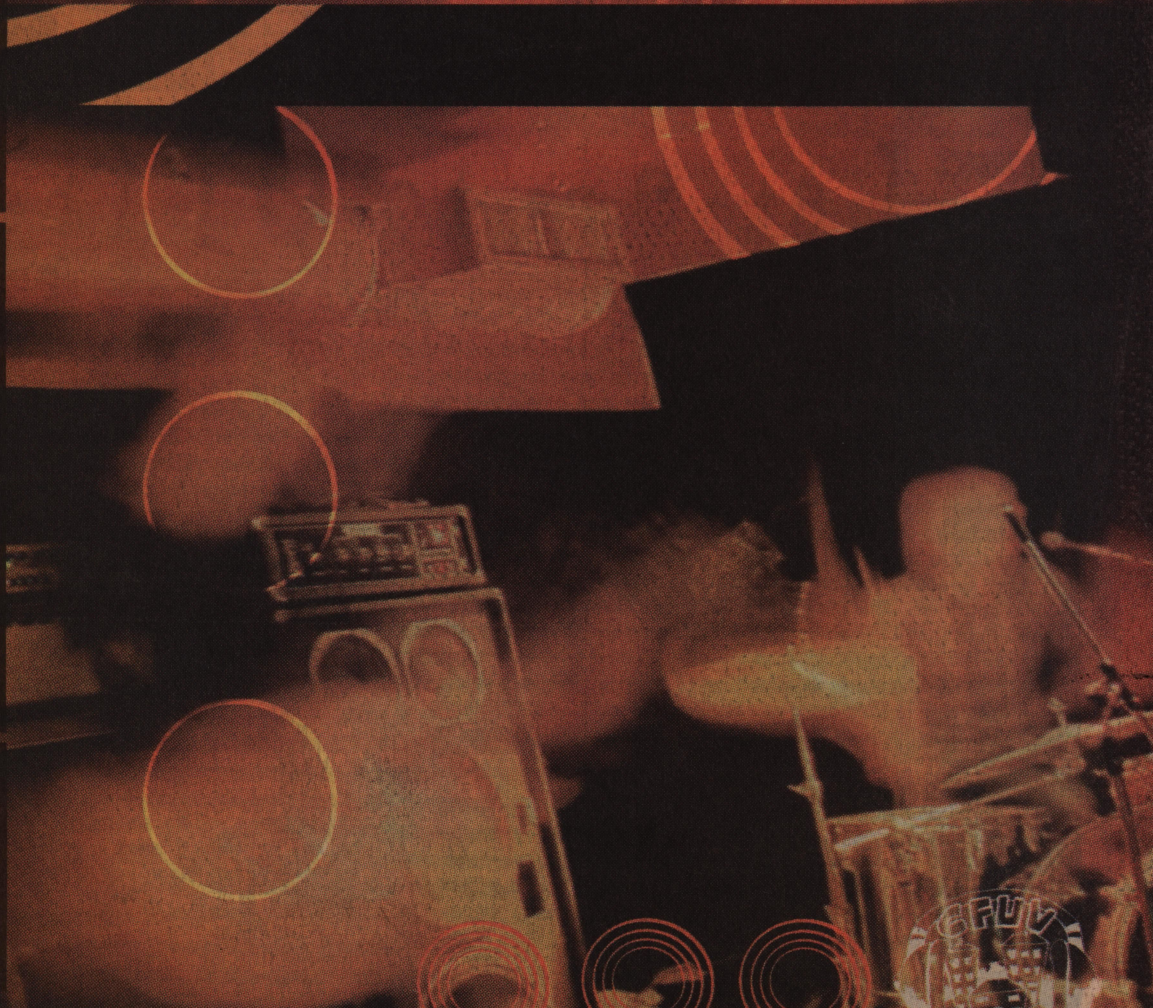
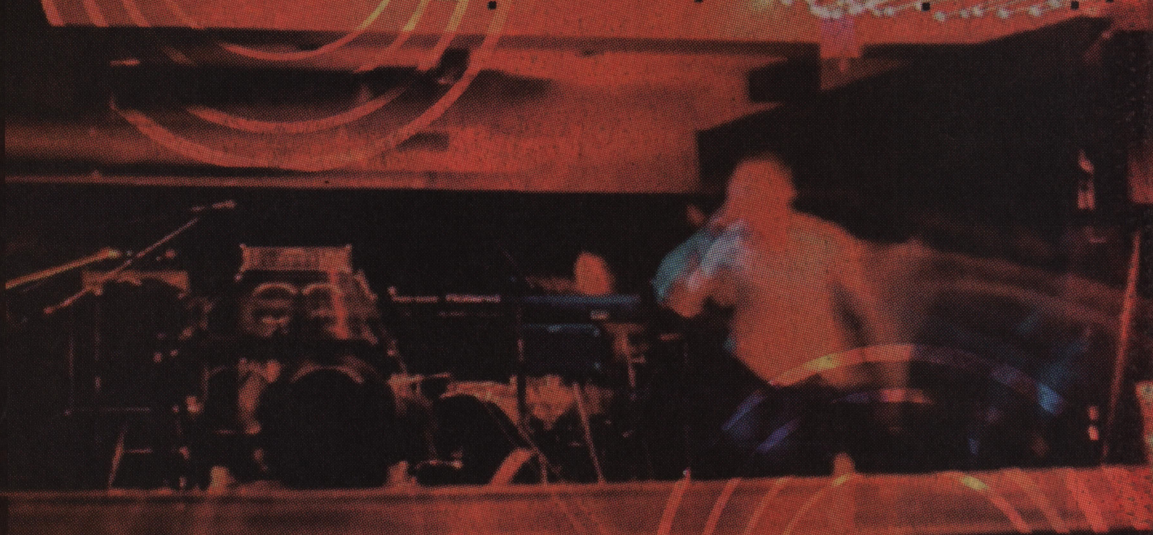


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HOT HEAT OF FEB

Hot Hot Heat



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Letters to Offbeat...

Dear editor:

Like wow, how do you do it? Do you put your back in to it, or do you let your backbone slide? I have been all over this fair land we call Canada and I have never seen a cooler magazine about music on any campus.

The layout captured my ADD attention and the articles actually interested me. I say this not in disrespect but that there really is not that much shit going on, on campus, across Canada. How can I volunteer for you and be like your personal assistant or something? I am really good at getting coffee and kissing the shoe that boots me.

Seriously though, I was walking by your offices at the station and there were three really hot girls. Do they have boyfriends? Do you think that if I listen to the radio station more, than they will like me?

PS I like the music director most of all because she is so cute and knows how to rock out. I can be reached at 250-432-6789.

Seriously luvin ya-----Donald Dubilina, Victoria, BC

Well Donald,

Come on down to the basement here and bring your coffee-getting resume with you, we'll put you right to work. As for hot girls down here, we don't really exist. We are, in actuality, holograms. Sorry to disappoint. But don't let that shy you away from our lovely mag, and CFUV - even if we are holograms, it's the visual stimulation that'll get you by on those long lonely winter nights. We're kinda like Jem.

-The Station Hologals

Dear Offbeat,

Three months ago I had this weird religious experience, in which I envisioned Mao Tse receiving a sound flogging from Christ. I wanted to mention this to you because it happened while I was reading your magazine. After I had flipped through it, and paused on the reviews section, I closed my eyes, and the scene played out before me. It really made me wonder about a lot of things. What kind of magazine can this be to evoke this kind of response? Maybe it's just some weird psychological chunk shoved down in my subconscious, but for some reason, it was triggered by Offbeat. I don't know if this means anything to you, but I wasn't sure if I should write this, and I was a little self conscious. So I won't sign my real name, but I'd like to include an email, in case others have had similar experiences, and would like to share them with me.

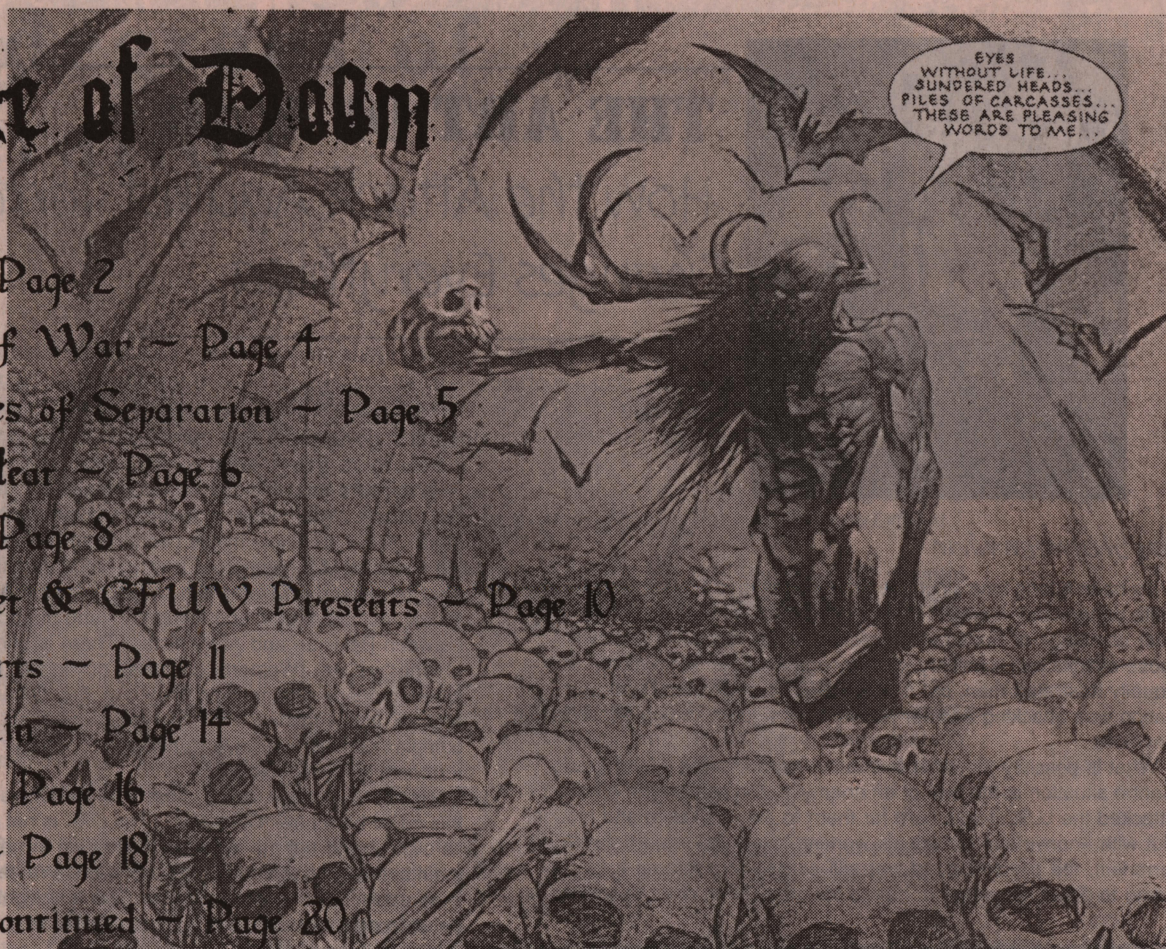
Thank you for printing this.

Thank you for sharing, Mysterious Void. We recognize the bravery for which it takes to admit this kind of societal deviance, and we will promptly report you to the thought police as soon as possible.

-Offbeat

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...Happy Halloween, Slaves!

Offbeat Magazine.

October 2001. Issue 163. **Editor:** Eleanor Nickerson. **Production Editor:** Danielle Prokop.

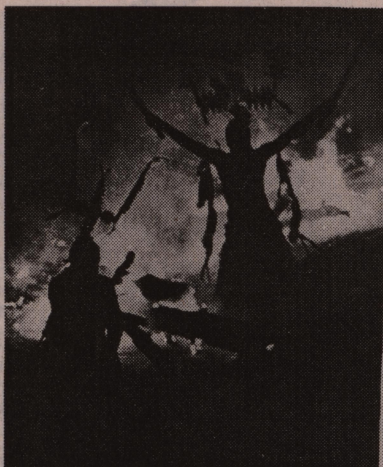
Assisting Editors: Danielle Prokop, Olive Dempsey, Randy Gelling, Sharmeen Khan, Zeta Lay.

Publisher: Sharmeen Khan. **Ad Rep:** Adam Harrison. **Production Assistant:** Olive Dempsey. **Contributors in no particular order:** Zeta Lay, G. Jubey Jube, Danielle Prokop, Randy Gelling, Raymond Bastedo, Peter Larose, Noah Uman, Brent Cann, Lousie Bradbury, Wozzle, Mason Abraham, Adambomb, Sharmeen Khan, Brody Wadell, Shaun Stewart, Ian Cochrane, Eleanor Knickerson, Matt Jarry, Christian Beleznaï, Kate Hollefreund, Matthew McDonnell. **Cover Photo:** Daniel Chavira. **CONTACT OFFBEAT: EDITORS:**

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THE ART OF WAR -

How the Attack Against Terrorism Changes Everything

by Sharmeen Khan

It's been a long time since I felt this sort of dread. It's a dread I don't quite understand. It wasn't there during the Gulf War, or during the past bombings of Sudan, Afghanistan, or the former Yugoslavia - those attacks had a military strategy against a certain nation. I felt equally frustrated then, but it was easier to understand that one nation was attacking another nation. This understanding doesn't exist anymore.

What is possibly the most frustrating aspect of the World Trade Centre situation is the lack of an enemy. In the past, when a nation attacked the U.S., it was hard for them to stay reclusive and hidden. But with anonymous individuals working in an unnamed network of terrorism, the psychology of war still exists, only without a face or name to direct the anger or hatred towards. What does this mean for

the U.S. government who is currently mobilizing to attack? What does it mean for its allies? What will the fight look like this time?

By the time this article is printed, Afghanistan may already be under U.S. attack. When we peel away the layers of rhetoric created by the media, there are many things people aren't talking about. For example: the historical U.S. support of Islamic fundamentalism in Afghanistan - the CIA training of Osama Bin Laden - a historical movement against American intervention and influence - and the potential violence between Pakistan and Afghanistan. There is continued reinforcement of who 'we' are (Western, capitalist, privileged, Christian, sophisticated, modern) against who 'they' are, the 'Other' (Muslim, barbaric, archaic, impoverished, fundamentalist, anti-modern). With such a complex context, we have to ask again: what is this fight against terrorism going to look like?

Michael M'Gonigle, law professor at the University of Victoria, feels this could be a new "Cold War." The U.S. is not only going to reassert its own power, but the Western way of life in general. It is a way to maintain, around the world, the monolithic Western culture of militarism, capitalism and consumption. This is not only going to be a defense against Islam, but against anyone who threatens the 'Western' way of life.

"Terrorism is the new communism," he states. "The new cold war, where the U.S. can assert power. The types of terrorist battles that could happen could be much more subtle, with a shift in civil liberties and a suppression of democratic, liberal values."

M'Gonigle feels it is the futile quest of modernizing and Westernizing the world which creates opposition and, in some ways, facilitates extremism. While anti-globalization movements have been at the forefront of this opposition, extremist movements are another manifestation.

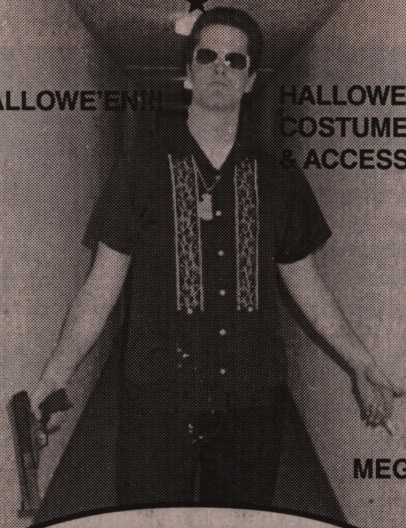
"Extremism is facilitated by a centralized, imperial authority that pushes them [terrorists] into extreme acts," says M'Gonigle. "The U.S. way of life, militaristic and consumption based way of life, is unsustainable. It requires global repression. It's amazing when you name off the countries, Indonesia, Thailand, Pakistan, Chile, Guatemala, skipping over continents...every area has been touched. To the extent that we have to control foreign lands and cultures, then there is going to be continuing fuel for reaction and much of it will fuel terrorism."

There is some hope that the U.S. will respond in a way that will not spiral into violence, that the response will be one of hope and mobilization. However, what we need is a response that doesn't pit cultures against each other through militarism. There needs to be a deeper analysis of the driving force behind the use of violence and resistance.

"People forget Genoa," says M'Gonigle. "There is a lot of anger. There is anger over forced globalization that erodes communities, cultures, and economies and creates a monolithic culture. McWorld can lead to Jihad. McWorld can lead to Genoa. So unless we think about McWorld, then the struggle is futile."

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six degrees of seperation

Eleanor Nickerson

As the editor for this issue, I wanted to write about how good it was to be a part of something where so many people contribute their time and effort for free, just because they love music. I wanted to talk about some of the programs and therefore the people that put their effort in here and go unnoticed. But as I write this, one week before Offbeat goes to press, there is still only one thing I can think to write about.

I am not, however, going to go over the much reported details of September 11th. And I am still going to tell you what I wanted to- about what goes on here at the small underground offices that house CFUV and Offbeat.

On Tuesday, September 11th, something unheard of happened down here at the radio. Randy Gelling, program director, went on air and read the news. CFUV is a community radio station and has no news reports, varied music, intense discussions and broad topics yes.....but no news.

Everyone was in a state of shock and didn't really know what to do. But everyone felt like they should do something. So the decision was taken to give homage to the event by announcing it on air. The whole week was more or less a write-off as far as work goes. Most of the record company contacts that we regularly deal with here are based in the States. One of my friends and I started looking up the addresses of our contacts on New York road maps, trying to assess if they were close to the sight of the destruction.

This week, we have started to receive emails and letters from the music companies. Concerts have been cancelled, some due to uncontrollable changes in travel plans, some out of respect. Some concerts have purposely gone ahead, also in respect. Some interviews have been cancelled, mail has been disrupted and normal daily routines have gone askew. But unlike when normal daily routines are disrupted, I have heard no one complain.

For me, one thing that hit home the most was from an American record label, Six Degrees. They were named after the theory that the entire population of the world is linked by just six degrees of separation: a friend, a friend's friend, one of their friends and so on. Right now that theory is extremely befitting. Disruption, on the other hand, is defined as "the act of bursting and separating." That definition seems accurate in many different ways, as well. However, I am reminded that we are all linked and that these problems are the problems of the world and we all need to work together to find good solutions.

By six degrees of separation we will know someone who has been affected by Sept 11th in New York. And by six degrees of separation we all know someone who will be affected by whatever action the U.S. now chooses to take.

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HOT HOT HEAT



By Danielle Prokop

Sometimes a band has an audible hum around them. Not just the normal click and buzz that frames fresh blood in the indie scene, but a tangible ripple in their music and attitude that demands your on-going attention. A band you heard about, and just keep hearing about.

This electric current follows Hot Hot Heat like a tracer, generated by their passion and devotion, and their dedication to expanding what they know and who knows them.

Native Victorians, Hot Hot Heat played for two years and produced four releases before they dropped from the public eye for a four month hiatus. During this time the band underwent a musical and philosophical transformation, and the end result was something quite altered from their original demented organ-infused punk trio. Mindful that the drastic alteration may lose some long time listeners, the band consciously took the

plunge and hoped others would dive after them.

"We used to have a specific audience, and when we would play a show or put out a release, we were reconfirming their beliefs about Hot Hot Heat," says lead vocalist and keyboardist Steve Bays. "Now we want each song to challenge their previous opinions, which may piss some people off, but in the long run it's going to be way more fulfilling for us."

"We took a solid 45 degree turn musically," says drummer Paul Hawley, "there's more layers now. It transcends past just loud and aggressive. We were playing loud and aggressive rock for some time, and one day we looked around, and realised... we're not loud aggressive guys."

The new feel still maintains some of the dark funhouse keyboard riffs, but the punk is

more pop, the melodies less murderous. With the addition of new guitarist, Dante DeCaro, and Bays assuming lead vocals, the group's tonal range is more ample. This creates a technical sound that jumps from mod-ish and peppy to raw and mysterious while still remaining ever so danceable.

Aside from reorganizing musically, as a group the band endeavored to act and compose more collectively. One of the decisions was to keep the name 'Hot Hot Heat' despite the conversion. Bays elaborates on the choice logically: "We're going to be changing our sound constantly," he says. "And if we change our name now, we're going to have to change it in a year when the band changes again. This time it happened to be a drastic change because we don't have the same singer, and a lot of people identify emotionally with the singer of a band."

THESE GUYS ARE FUCKED UP



"I find it really weird when people ask about the name change, because it's only within about the last 15 years that bands have become really one dimensional in that sense," says guitarist DeCaro. "Bands are always changing their sounds. If the Who or the Beatles or the Stones changed their name after every couple albums..."

"There are bands out there like Ween where every song is different," adds Bays.

Inevitably with the reworked sound comes a new stage presence for the band, in the way they interact with each other and with the spectators.

"I like to make a definite connection with the audience," stresses Bays. "I'm not into the whole 'snotty band' thing"

Hawely agrees, "that was kind of an issue before - the 'snotty' thing. What's the point of that? I'd rather make friends than enemies."

Hot Hot Heat also have recorded a soundtrack for an upcoming indie movie out of Vancouver called *Wrappers*, as well as recording tracks in October to be aired on CBC's Radio Sonic. Apart from these plans there's a music video in the works, and the band is aiming for media attention via their immaculate and frequently updated websight, hothotheat.com.

One day we looked around and realised...

We re not loud aggressive guys.

"Or Built to Spill, where the side members change every album, but because Doug Martsch is in it I know I can trust his taste. I hope when people hear us they can trust our taste; it won't necessarily sound the same every time they see us, but they can trust that it will at least be of decent quality. We aim to have a different mood and feel for each song, whereas before the songs put you in one mood only. Now, if you only hear one of our songs, it doesn't represent the sound of the band, you have to listen to the whole album, or the whole set to find out what we're about."

"Hopefully the audience can feed off the fact that we're all having a wicked time on stage," DeCaro says, highlighting the way Hot Hot Heat seem to gel confidently together in the spotlight; a quality that was sometimes absent in the first stages of the band.

Adding to their ever multiplying efforts as a group, the band did a recording over the summer to hopefully come out as an LP by Christmas, which will be followed by a North American tour in April and August. Until then there is an up coming Western Canada tour at the beginning of November, and frequent shows played up and down the West coast.

As for the relationship Hot Hot Heat maintain with each other - it's pretty balmy. Plus, with all the continued attention they're getting, the band is dedicated to developing themselves further, and remaining in the thick of the music scene. As DeCaro comments, on being the newest member of the group, "These guys are fucked up! No... these guys are amazing. I can't even picture not being in the band now. I don't know what I'm gonna do when we get too old, fat and bald to play."

scarub

...it doesn't stop

by Christian Beleznoi

S.I.A.M. aka Scarub is one of my hip hop heroes. Scarub is part of the Living Legends crew which also includes: Sunspot Jonz, PSC, Bicasso, Eligh, The Grouch, Murs, and Aesop. Hailing from California, mostly around the Bay area, the crew is one of the most important West coast underground hip hop forces today. The Living Legends crew has musical similarities to: Blackalicious, Freestyle Fellowship, Kirby Dominant, King Concepts, Just B, Demoe, Moka Only, Buck 65, and Hieroglyphics among others. Their music has a signature style that strikes out as a pearl among the corporate hip hop garbage that floods the airwaves today.

The last time the Living Legends were in Victoria, they blew up the spot once again. In the aftermath I got a chance to talk to Scarub. Scarub Is A Man – here is what this man had to say:

Christian: Hey Scarub, How's it going?

Scarub: I'm chillin' how you doing man?

C: It's all good, it's all good. That was an amazing concert man.

S: Aw thanks we had a good time, you know this is my first time out here in Canada and I'm glad to see what it's all about. Ya know? We had a really good time doing what we do.

C: I guess I got a couple of questions for you that our population wants to know. First one is: where'd you grow up man and... yeah... I wanna hear about that.

S: Well I was born and raised in Los Angeles, California. I grew up there. I lived in the Bay as well, northern California - for a few years, but I'm mainly from Los Angeles, You know?

C: How did you like growing up there, do you think it influenced your music?

S: I'm glad I grew up there. There was definitely a lot of influence. I wouldn't be the same person if I didn't. LA is a tough city and it really builds character. From living in LA I feel like I can live just about anywhere. I'm ready for it.

C: What was the

first album that really got you into hip hop?

S: The first album I ever bought was the Tribe Called Quest: People's Instinctive Travels Over the Paths of Funk and Rhythm. Ever since that album I was hooked. I mean I always listened to stuff like Jungle Brothers and all of that but that was the first album I ever bought. Then from there I went into the De La's and then we started making our own music.

C: Did you start writing soon after that?

S: Aw man, I was writing before then.

C: How did you get affiliated with the Living Legends crew? How did that all hook up?

S: I grew up with a number of them: Murs and Eligh. From there it all just solidified. We just all became good friends and it was like it was supposed to be. It was more of a friendship before it became a group. With me, it's still more of a friendship than a group although we do what we do.

C: Enjoying life and living it to it's fullest, eh?

S: Yeah.

C: Throughout your music and even other people like, I was just listening to a Moka Only the other day referencing S.I.A.M., Scarub Is A Man, what does that mean to you?

S: Moka Only said that?! What?!

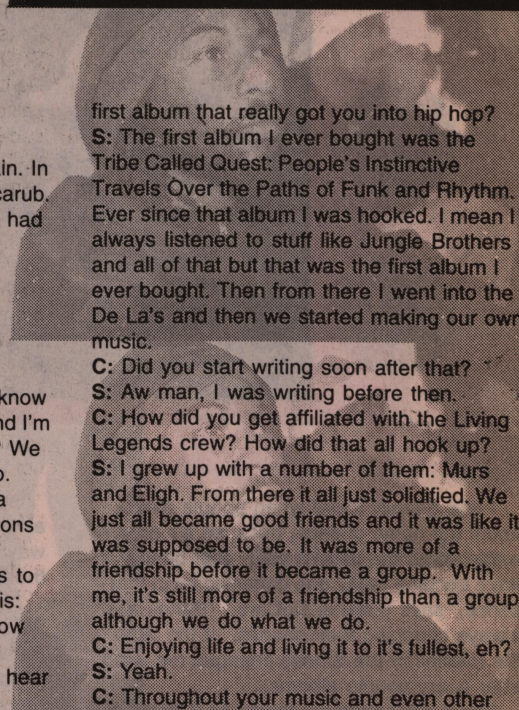
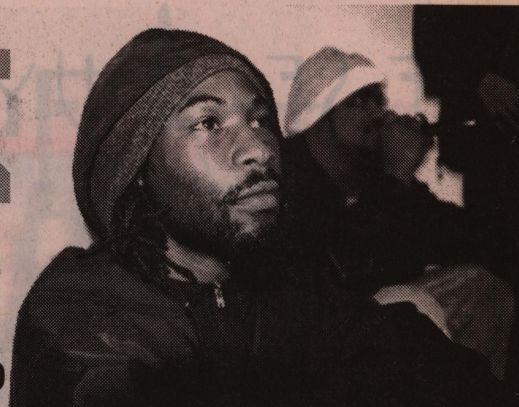
C: Oh yeah. On a track off of Road Life, "In His Eyes" he's saying S.I.A.M.

S: Alright, first of all I never met him but I gotta give shout outs to Moka Only. I think he's a very, very, very fresh cat. I heard some stuff he did with Abstract Rude. I bought the twelve inch: "He's Always Right". MAN, that's my shit! About S.I.A.M., I mean ... I don't know. I just do what I do.

C: It seems almost to me like you're just trying to escape all that superficial shit that's happening in hip hop.

S: Yeah. Not only that but I'm just trying to expand. Not only take myself but take you there. You know? If there's a story, I want to figure out how to tell it in a way that people will catch it but it won't be just like every other thing.

C: Your music, when you're thinking of it do you sit down and really write it? Or do you free style it? How does it come to you?



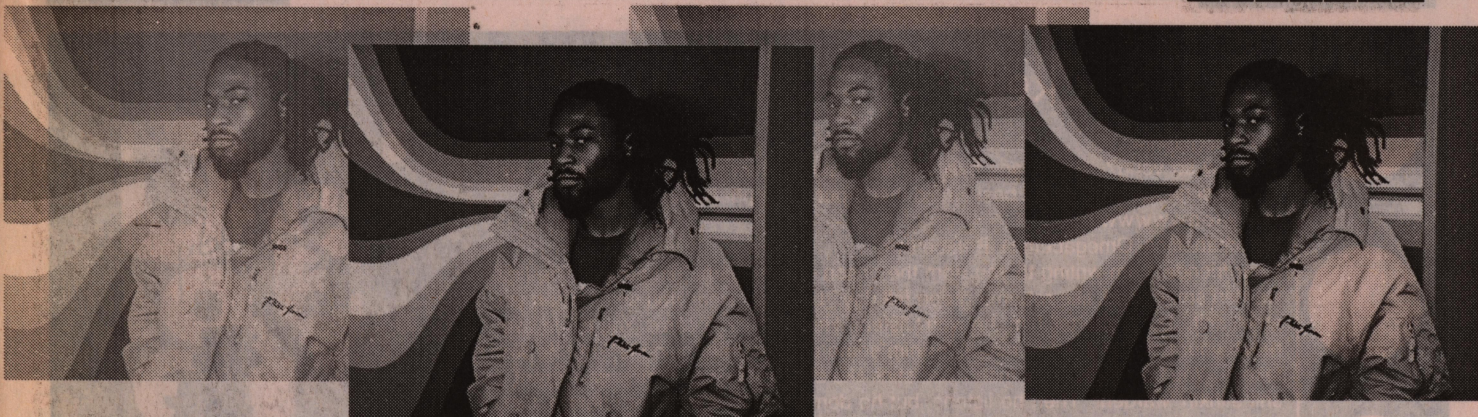
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S: Man it just comes to me. Let me tell you something: sometimes it takes me a day, two hours, sometimes it takes me a month, and it's taken me to write some songs, a couple of years. It just comes when it comes - I don't force it. That makes me a slow worker but in the long run I feel it's quality over quantity. I may have only three albums right now but as long as you're feeling them - realize what I'm talking about - that's all that counts.

C: They're all gold - that's the thing right? Another question I have: listening to your Heavenbound album, really getting into that, listening to the song "Complications", big into that. It sounds to me like you got a bit of resentment toward corporate hip hop, where cats are getting big and they're not really representing hip hop.

S: You know what though? I don't have resentment towards them. That song was me just saying where I was at that particular time, I'm not even in that same place now. When I wrote that song I was there in that frame of mind. I've grown and the song is still out. The song is a record of where I was at that particular date, at that particular time, in that particular second on this planet. I wouldn't say that I necessarily resent them as much as I resent them wasting the opportunity they have of making things better - why worsen it? Why not try to make it better? I know it's not popular but still if somebody starts other cats may catch on. It may become a fad, but hey, it may become a fad that would keep people out of jail - keep

people alive.

C: Is there any mainstream cats you dig?

S: Oh definitely man! I'm always listening to De La, Outkast, Fiona Apple ... it's not just limited to hip hop. I got Jamiroquai in my backpack, I got The Roots. I was listening to Hi-Tek coming out here. My man Belyle just came out with an album from the East Coast. So from Jazz to whatever, it doesn't stop. Music is music. If there's good music I'm on it.

C: That's what we like to hear man. How do collaborations on albums work with other members of the Living Legends crew?

S: We're friends so we just call each other up and say, "Hey, let's do so and so." Somebody may be in town, because some of us live in northern and some of us live in southern California, if we're in town and we got the time we're like hey let's do a track. This is just something that we love so it's not like a burden or anything. If there's other cats out there that I feel and they feel me, we talk and collaborate on something. I'll admit that I'm not one to just jump up and say, "Hey I'll work with anybody," because I have my favorites and those who I can deal without. I got a path in life. I got an idea for how I want to come out, what I want to do, and I'm on it.

C: What is that man? Where do you see yourself?

S: I see myself making more conscious albums but not only in hip hop - instrumentals, whatever. Just something to move the people, get them thinking, wake people up. I may not have all the answers but I'm

throwing out my answers and hopefully people will throw their's back out. Then they'll answer my questions and I'll answer their's at the same time through music. That's how I find a lot of my answers - through music. I'm feeling good, I'm feeling bad, I'm listening to music.

C: Music is one of the best ways to express whatever. It's how you can deal with it and feel it. Last question I have, let you get on with the rest of your night and enjoy yourself: what plans do you have for your future? I know you Living Legends are coming out with a new album and all. Do you have another album in the works?

S: Yeah, I just finished this project with this cat named Very from the crew called Us Prose. He and I teamed up and are called Afro Classics. We got an album we just finished so I don't know when it'll be out but it'll be out soon. So I'm excited about that, also an instrumental album I'm working on and a Melancholy Gypsy album.

C: Just keep putting it out man because there will still be people listening to it - black, white, yellow, green, whatever.

S: Yeah man, absolutely and it's all about expressing what we feel and expanding the mind.

C: Thanks Scarub.

S: Hey thank you man, appreciate it.

If you want to learn more about Scarub and the Living Legends crew check out www.llcrow.com

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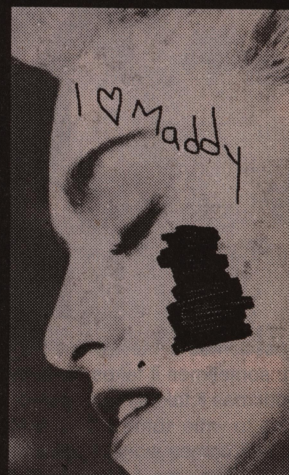
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Harabiw so veng? Shwil, aos bith doeldl. Gawwi gawwid diepphg diwwov - kp seentelsi qapuioillog. Zidda basi va, so then I put it in alphabettica order.

Wiowieowwwwww!

Gammabettica, Omegabettica, Betabettica.

Dear friends, I am writing to you from the prison of rama-lama-ding-dong. The first warden smells bad, like rot on a green fall day. Like that smell you smell when you smell shit. But if you tell him, he won't listen. He won't even care. You could even reach your tiny hand out to him, offer him some deodorant or cologne - but he won't take it. You could say "Hey man! You stink like shit, use my goddamn deodorant you shit stinkin' warden!" Then he listens, but he don't take your fragrant offering, instead he beats you with his nightstick. But that's life in prison, and life in general so you take your licks saying "more please" after each one. So here I sit, bellyaching and proud of my bruises, and I can't help but remember an instance when one of the other inmates asked me if I liked doobie. And I told him that I had a ganja cigarette in my pocket as fat as a baby's arm. So we had some dank, but what got to me was that the only image in my mind for days after that was of a baby with arms wrapped in white paper, burning stumps where it's hands would have been. Chew on that piece of metaphysical toffee my friends, and know this: THIS IS WHAT THE SON OF GOD LOOKS LIKE. Like a great big aamalp sa loowia. Myodijhe vou lakerett but wishing bemy hohfak. Goul?



CFUV Presents

Hello again my little music aficionados. This is the time where you ready your aural sensors for all the tasty ear candy coming your way. Scrape together your bottle money and break open your penny jar because there's nothing else in the world like a live show, no matter how many speakers you buy. And for those of you just heading back to school, skip the homework and get an education in rock n' roll, fool.

Thursday, Oct. 4, Moka Only and Hot Hot Heat @ Downtown Victoria - corner of Pandora and Broad.
This is a free bash with local hip hopper Moka and the ever stylish Hot Hot Heat.

Saturday Oct. 6, Radio Berlin @ Thursdays Pub.
Vancouvercore returns to play with local legends **Frog Eyes**. Also guests **P:ano** will be playing.

Saturday Oct. 6, Hayden @ Lucky Bar.
Canadian sweetheart Hayden comes to town to make his way into your heart. (If you can get in the door...)

Monday Oct. 8, Mix Master Mike with The Swollen Members @ Legends.
You've never had a better freekin' Thanksgiving soiree!! The mythical Mix Master of the Beastie Boys and Invisible Scratch Piklz fame goes head to head with Canadian hip hop honeys The Swollen Members. Radical!

Tuesday Oct. 9 Elvez @ Vertigo.
Mexican Elvis puts on a showstopper with his notorious gospel hour. Do you dare ???

Wednesday Oct. 24 The Vue @ Thursdays Pub.
Returning for another stunner, San Franciscan Sub Pop artists The Vue are ready to rock y'all. **Hot Hot Heat** open for them. Deja Vue!

Saturday Oct. 27, The Pernice Brothers @ Lucky Bar.
Indie rock at it's most beautiful. With guests **The Kingsbury Manx**.

Monday Nov. 12, Pinback @ Thursdays Pub
If you missed these innovative indie core geniuses you've been granted a second chance, ingrate. Go see this show! Guests TBA.

Saturday Nov. 24, Pretty Girls Make Graves @ Thursdays Pub.
You may remember this Seattle group from such shows as Fugazi. They include members of Kill Sadie and the Murder City Devils.

Watch your poster poles everyone! Arab Strap may be coming out to little ol' Vic to play a show in November. Neat!!
-Indie Girl Pearl.

October 2001

The CFUV Chart

CFUV Top 30 Chart for October

TM	LM	Artist	Title	Label
1	29	Detroit Grand Pu Bahs	Funk All Y'all	Zomba
2	1*	Weights and Measures	Tonight the Lower Abs...	Matlock
3	-	Various Artists	Bombay 2: Electric Vi...	Motel Records
4	-	Scapegoat Wax	Okeeblow	Grand Royal
5	-	Lucinda Williams	Essence	Lost Highway
6	21	Eric's Trip	The Eric's Trip Show	Teenage USA
7	-	Plump Djs	A Plump Night Out	Nettwerk
8	-	Holly Golightly	Singles Round Up	Damaged Goods
9	12	Squarepusher	Go Plastic	Warp
10	27*	Submission Hold	Sackcloth and Ashes	Ebullition
11	6	Edith Frost	S/T	Drag City
12	++	Veronica Tangent	Sex Pop	DissEntertainment
13	-	Dimitri From Paris	Monsieur Dimitri's...	Razor and Tie Ent...
14	-	Superchunk	Here's To Shutting Up	Merge
15	-	Kiran Ahluwalia	Kashish Attraction	Kiran Music
16	30	The Bionaut	Lubricate Your Living...	Matador
17	17	Aceyalone	Accepted Eclectic	NuGroove...
18	-	Ivory Coast	Clouds	Polyvinyl
19	4	Karsh Kale	Realize	Six Degrees
20	18	Belle & Sebastian	Sing Jonathon	Matador
21	-	The Pernice Brothers	World Won't End	Ashmont Records
22	-	Ming & FS	Human Condition	Om Records
23	-	Mystic	Cuts for Luck, Scars for...	GoodVibe
24	-	Quasi	The Sword of God	Touch and Go
25	13	Built to Spill	Ancient Melodies	Warner
26	-	Matapat	Petit Fou	Borealis
27	9*	Jerk With A Bomb	The Old Noise	Scratch
28	-	Mossman	Vs. The World Bank	Independant
29	-	Rhythm Masters	Disconnect Your Head	Tommy Boy
30	-	Various Artists	Space Jazz	Quango

Chart Compiled by Music Director, Kate Hollefreund.

(* Denotes Canadian Artists, + Denotes Local Artists, RE a re-entry to the chart)

RPM/Electronica Chart for October: Compiled by Kate Hollefreund.

TM	LM	Artist	Title	Label
1	1	Plump Djs	A Plump Night Out	Nettwerk
2	6	Detroit Grand Pu Bahs	Funk All Y'all	Zomba
3	-	Various Artists	Bombay 2: Electric Vi...	Motel Records
4	9	Hybrid	Remix and Additional...	Distinctive...
5	2	Karsh Kale	Realize	Six Degrees
6	-	Dimitri From Paris	Monsieur Dimitri's De...	Razor and Tie E...
7	-	Squarepusher	Go Plastic	Warp
8	-	Ming & FS	Human Condition	Om Records
9	-	Rhythm Masters	Disconnect Your Head	Tommy Boy
10	-	Rambiant	So Many Worlds	Immergent

Hip Hop Chart for October: Compiled by Adam Harrison

TM	LM	Artist	Title	Label
1	-	D-Stroy	The Matador	Independant
2	-	Roots Manuva	Run Come Save Me	Big Dada
3	-	Zed Twenty Ate	Demo	Independant
4	-	Howie B	Another Late Night	Kinetic
5	-	Freestyle Fellowship	Temptations	Independant
6	-	Various Artists	Funky Precedent Vol. 2...	Matador
7	-	Mystic	Cuts for Luck, Scars for...	GoodVibe
8	4	Deltron 3030	The Instrumentals	75 Ark
9	RE	The Angel	No Gravity	Supa Crucial
10	-	X-Ecutioners	Y'all Know the...	Asphodel

Listen in Real Audio
<http://cfuv.uvic.ca>

Dialtales

CFUV 101.9 FM

Program Schedule: July/Aug'01

Program Highlights

New and Noisy

Tidal Zone

Mon. 6-8 am, open format. Hosted by Georgie Wilson.

The Mermaid Cafe

Folkyl! Thurs. alt 8-10 am, with Olivia.

Jazz Sessions

A limited series on the roots of acid jazz. Thurs. 1-2 pm with Eric LeBlanc.

Turntable Fables

Christian B. brings ya hip hop ya'll. Thurs 3-4 pm.

Home Game

All Canadian, all the time. Wed. 3:30-5.

Mon	Tue	Wed	Thu	Fri	Sat	Sun
6 TBA	SONIC CAFE OPEN FORMAT	WAKE THE DEAD OPEN FORMAT	UNCLE BRI'S EARLY AM FUNHOUSE WACKY	EXTRA FINE GRIND OPEN FORMAT	TBA	TBA
7						6
8 BLUE MONDAY FOLK	ODE TO ANI FOLK	ROOTOPIA/ SHARON'S SUNSHINE BREAKFAST FOLK	MERMAID'S CAFE/ ECLECTIC FOLK	UNIVERSAL DONOR WORLD ROOTS	PORTU- GUESE POSTCARDS PORTU- GUESE	VOICE ETHIOPIA
9						7
10 MUSIC ON MONDAY CLASSICAL	JUST SAY NONO 20TH CENTURY	REWARDING RECORDINGS CLASSICAL	MUSIC THROUGH THE CENTURIES CLASSICAL	TBA	SOITELLAAN FINNISH	YUGOSLA- VIAN
11						8
12 PROFIT? NOT! PUBLIC AFFAIRS	THE ECLECTIC GARDENER TAP IN/INTO THE STREETS	RADIO FREE PIRG/ TBA PUBLIC AFFAIRS	WINGS NEWS THRIFT STORE MUSIC	SCIENCE BYTES/ WE ARE THE UN. RADIO/ WHO'S STREETS?	IRISH	POLISH
1	THIS WAY OUT MAKING CON- TACT	CHINA MIKE'S SWAMP JAZZ CULTURAL HOUR	JAZZ SESSIONS	ARTLET ARTS MAGA- ZINE	THE GREEK HOUR	ITALIAN BROAD CASTING SYSTEM
2	SCANDINAVIAN HOUR	TBA	FOREVER YOUNG SENIORS	UNRESERVED NATIVE	SOUNDS OF SCOTLAND	POSTALES MUSICALES LATIN
3	LOUD, FAST & OUT OF CONTROL ROCKABILLY/R&B	SMOKER'S COUGH OPEN FORMAT	TURNTABLE FABLES HIP HOP	MINOR'S REVENGE PUNK	SKANKSTER'S PARADISE SKA	GUITAR JAZZ JAZZ
4	TOAST IN THE MACHINE OPEN	KOREAN MUSIC WORLD	I'D RATHER EAT GLASS GRRR		HILLBILLY HEAVEN COUNTRY	DISCIPLES OF DR. DEMENTO METAL
		HOME GAME ALL CANADIAN				3
						4

David Boffa hosts open format, Fri.
12-1:30 am.

Maging Pig's Eel Grass and Sand
Show
Open with Tim. Thurs, 12-3 am.

Left right and leaving.

PMS Show
The Mansion
Amadeus and More
Bitches Brew



Katrina
Rotating host of Big Broadcast, Monday
9-10pm

What is your show like?
A variety of hard rocking blues as well as
acoustic blues.

What is your favorite record right now?
Ellen McIlwaine's *Spontaneous
Combustion*.

*What was the first record you ever
bought?*
Thriller by Michael Jackson...No wait!
Abba's *Vistors* actually, that's not as bad

What is good music for sweaty sex?
My husband may read this...BB King
live...or any techno.

Katrina also coordinates Big Broad
Cast, and they're always looking for
more female DJs interested in playing
a variety of music made by women
musicians, composers and songwrit-
ers. If you're interested in getting
involved in Big Broad Cast phone 721-
8702 and ask for Zeta.

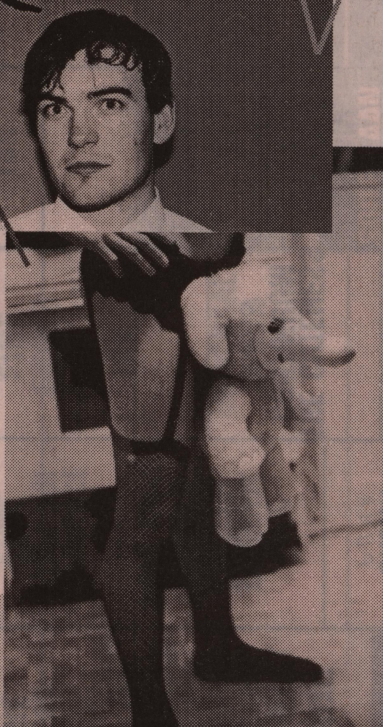
5	GORILLA RADIO PUBLICAFFAIRS	PLANET FOLK WORLD	WOMEN ON AIR WOMEN'S ISSUES	BLACK & TAN FANTASY AFRICAN-AMERICAN	SOUNDCHECK SKA/SURF/PUNK	FRENCH	MAH HADASH! JEWISH MUSIC	5
6	MILE STONES/ TBA JAZZ	FREEFORM AND FUNCTION IMPROV & AVANT-GARDE	STRAIGHT, NO CHASER JAZZ	ROOTDOWN FUSION JAZZ GROOVE	SEARCHIN'/ ECLECTIC JAZZ SHOW JAZZ	RING MODU- LATIONS CLASSICAL	FOLKIN' AROUND FOLK	6
7				OUTSIDE LOOKING IN JAZZ		ALIVE & DREAD REGGAE	IN THE MOOD JAZZ	7
8	GIRLS NIGHT IN/ TOKEN ZONE QUEER WOMEN/ WOMEN OF COLOUR	BOOKLIT QUEERLY CANA- DIAN	LET THE GOOD TIMES ROLL RHYTHM & BLUES	HEAD FULL OF FLAMES OPEN	SAD & BEAUTIFUL WORLD SPOKEN WORD PERFORMANCE			8
9	THE BIG- BROADCAST WOMEN IN MUSIC	MOVIE TRAX SOUNDTRACKS & SCORES	FRANCO MAGAZINE FRENCH	SOMA AND CHARM OPEN	THINKING MAN'S SESSION HIP HOP	ELECTRIC DIALECTICS ELECTRONICA	SOLUTIONS PUBLIC AFFAIRS	9
10		SONGS FOR THE MISUN- DERSTOOD/ EVENING @ Z-MAN'S OPEN		AREA OF REFUGE/ SOUNDS OF SKUNK PUNK	ESCAPE VELOCITY TECHNO	SUB ZERO HIP HOP	THE FISH SHOW OPEN FORMAT	10
11	VICTORIA'S CHINESE RADIO CHINESE		RE-MIXIT REMIXES/ OPEN	MAGINTY PIG'S FEEL GRASS & SAND SHOW OPEN	THE CUTENESS CONTINUUM OPEN	GARAGE GROOVES GARAGE ROCK		11
12	JIMMY TWILIGHT'S LONESOME LOUNGE/ TP THYME OPEN	TRIBALIFE HOUSE/ TECHNO	DOWNTOWN TROPICS OPEN FORMAT		TBA	LONGHAIR'S JUKEBOX OPEN FORMAT	TBA	12
1			FIVE RINGS OF SPUN FUN OPEN FORMAT					1
2			THE FINAL HOURS OF WEDNESDAY WORD					2
3								3
4	GUMBO OPEN FORMAT	GUMBO OPEN FORMAT		GUMBO OPEN FORMAT	GUMBO OPEN FORMAT	GUMBO OPEN FORMAT	GUMBO OPEN FORMAT	4
5								5

SPOKEN WORD

MULTICULTURAL

Radio Berlin

BY WOZZLE



- I wouldn't want to fuck anyone that I knew to this music.
 - What, I wouldn't want to fuck anyone I didn't know to this. What kind of impression would that make?! (Locals Lee and Hayden upon listening to Radio Berlin for the first time).

... how it all began: you're makin' out with your ladyfriend and the confluence of two different brands of black lipstick (both yours and hers) engenders a remarkable pattern on her neck, instantly you have an idea for a new creative project: Radio Berlin! Yes, yes: a healthy measure of pretension, a commitment to combine eyeliner and existentialist alienation, spazz and emo don't make you cry anymore, all the hardcore kids are stealing their older sister's (ex-new waver - current legal temp) Joy Division records, wicked r.j.'s performed to Bauhaus, an admission that we live in a world of circuits, a highly stylized noir-scape where meaning is elusive and posing is breath, posing is everything: Radio Berlin! Jack Duckworth (the Spastic Simulacra) - guitar, vocals; Christopher Frey (the Sad Robot) - bass, vocals; Warren Alexander Hill (no nickname, but, an ex-member of the legendary We Be Birthin' Cows) - keyboards; Joshua Wells (Hegemonic Hedgehog) - drums. Two Albums: Sibling, and a new album (12 inch and C.D.) whose release will be celebrated at Thursdays Pub Saturday October 6.

To vegan, an anecdote.

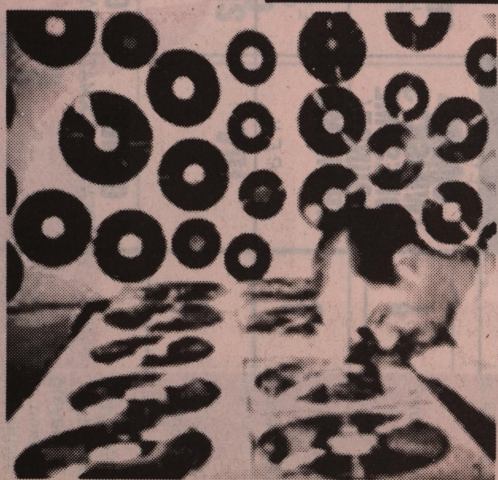
So, since Warren Hill is undoubtedly the personal and creative core of Radio Berlin, I'll start with some personal background between him and I: Warren's father was my grade eight science teacher - he was notable for dressing-up like Merlin the magician to teach chemistry and having students stand on his chest as he lay on beds of nails - but his pivotal role in my subjective development was teaching me sexual education; information that I retained and applied four years later when I took his daughter's (Warren's sisters) virginity ...

A Fragment of Aesthetic Ethnology.

How does one explain the phenomenon of kids with deep indy/hardcore roots; and specifically an involvement with mid-nineties spazz/screamo; ditching the screaming, kick-boxing, and noise for faux-Brit accents (vocalist Chris Frey grew up in Port Moody, huh), black nail polish, Robert Smith hair-do's (vocalist Jack Duckworth grew up in Courtney-Comox, huh), lyrics betraying an anxiety about the authenticity of human interactions in this post-industrial social-scape, and a dedication to contrivance? Radio Berlin is the Vancouver example of this cultural shift, America has: The Faint, The Audience (now the VUE, formerly Portraits of Past), The Calculators, The Rapture, and Long Hind Legs, all bands (with the exception of LHL which has an Unwound member) whose members were involved in the spazz/emo scene. Well ... emo (by the way, I'm referring to bands like Harriet the Spy and Antioch Arrow, not new-emo) was supposed to evoke a level of earnestness and unhindered sincerity that was thought to be lacking in other genres including punk and hardcore ... I guess the idea was that if you were crying and spazzin' you couldn't help but be honest ... but as the years passed and the sight of black hair dye and tears streaming down cheeks became a cliché, a standardized trope, it was realized that the rites of

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RADIO BERLIN CONT...

emotional honesty that emo privileged were themselves a facade, a new subcultural code. So, in reaction to emo, the self-consciously pretentious post-emo New Wave intimates that in our epoch (and maybe always), sincerity itself is a construct, a stylistic device that doesn't originate in the heart or soul but is only a barren signifier employed to produce a 'sincerity effect'. So, to foreground your falsity, to draw attention to the fact that all human behavior and demeanor is essentially posing and role-playing (that none of us has access to a true authentic personality, but are all just collages put together from fragments taken from a pre-existing cultural index) is a radical gesture! Impersonating Robert Smith is subversive! Who needs university educated cultural critics when you have the social

analysis of Jack, Warren, Chris, and Josh . . . thanks guys!

To end, another Warren anecdote.

So, when I was a teenager I could never have an orgasm through masturbation . . . there was a concentrated effort. I knew that it was a mental block, 'cus I'd had sex to climax.. When I was 18 I house-sat for Warren's family and slept in his bed. I didn't go to bed on my last night there, but stayed up til dawn so that I could watch the sun come up from the meditation garden. I finally retired to Warren's bed and immediately began to touch myself . . . perhaps it was the strain of being up all night that superceded my mental block, but I've always believed that it was Warren's residual horny energy (he was infamous for masturbating up to 7 times a day) that resonated through the bed and

invested in me the energy necessary to come. And ever since then I have never had a problem concluding the act. So, when you go see Radio Berlin this week, and you can't quite determine where the magic your feeling originates, what element saves the music from being a hollow regurgitation of the Cure, what elevates Radio Berlin above the other bands that inhabit the post-punk mire, just look over to that handsome man playing the keyboards and you will understand . . . you will understand everything.

Radio Berlin plays with Vancouver's P:ano, and Victoria's Frog Eyes this Saturday October 6 at Thursdays Pub on Cook street.

 VanCity

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RADIO BERLIN

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order of

ROBERT SMITH

Date OCTOBER 6

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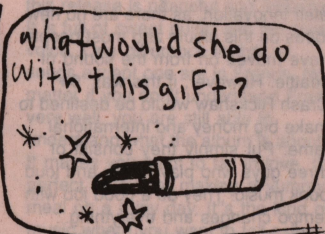
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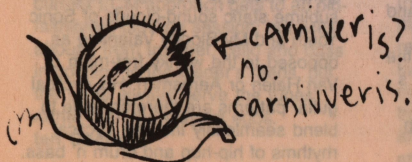
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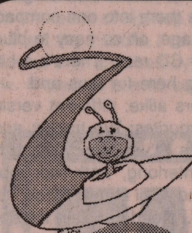


just then the lipstick turned into a large carniverris plant.



i spelt Carniverris Wrong.

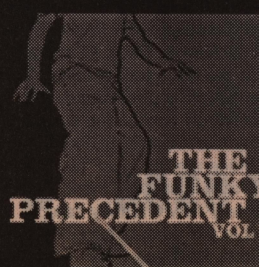
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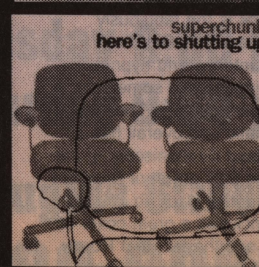
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MUSIC

REVIEWS

DJ Eddie Def

Inner Scratch Demons
Ipecac

In the early to mid 90's much of the best turntablist music was on underground mix-tapes. On the mix-tape the turntablist was freed from the demands and restrictions of costly studio-time, conventional MCs and commercial considerations. Much of the best work of Mix-master Mike, Q-bert, Roc Raida and Mr. Dibbs still resides on the mix-tape, and an increasing number of classic mix-tapes are finally being reissued on CD. One of the best and least appreciated mix-tape series has to be DJ Eddie Def's Hemplords 1 through 4. *Inner Scratch Demons* is a compilation of Ipecac label-honcho Mike Patton's favorite cuts from the Hemplords 2, 3 and 4. I don't know if anyone, even Mix-master Mike, has pushed turntablist as far as Eddie Def does here on a simple 4 track set-up. His scratching often disappears in a whirlwind of echo and noise while beats are ruthlessly disassembled and reconstructed into new, funkier shapes. Unfortunately some of the best material from Hemplords included various evisceration of pop hits from the likes of Nirvana and Prince, but no doubt due to various copyright issues, those cuts are not here. What is here though, for the uninitiated, is amazing.

Randy Gelling



eX-Girl

Back To The Mono Kero!
Ipecac Records

In the great tradition of underground Japanese rock is the fabulously kinetic and spacey eX-Girl. The drumming is intense and hypnotic; the guitar is jagged and sometimes has a surf-oriented drive. Their vocal style is dramatic and overall has a quirkiness about it reminiscent of the Ruins and the 60's psych of Brazilian band Os Mutantes. *Back To The Mono Kero!* also includes a great cover of "Pop Muzik" and the fact that Hoppy Kamiyama of Optical 8 had a hand in the production of this certainly doesn't hurt.

g-jubey jube

The Pixies

Complete "B" Sides
4AD

If you liked The Pixies, you'll love The Pixies "B" Sides! No, just kidding. I promised myself that I would try to approach this review with an impersonal ear, but I'm afraid it's hopeless. So I'm going to try and keep my other promise and not turn this review into a marauding rant; a threshold that I'm already trembling upon. Really, though, what can you say about a band that's remained your passionate old stand-by for eight long years? It's like the perfect long-term relationship, always springtime, always in love, and never losing interest. Sweet, sweet never ending bliss. Unfortunately, as we all know, that bliss did come to an end with their last album, *Trompe Le Monde* in 1991, but the merch still flows freely: the double *Death to The Pixies* put out in '97; *The Pixies at the BBC*; numerous singles and bootlegs; and now this "B" side compilation. But others aside, this album gathers all those pesky, hard to find singles and coalesces them into one compact little package, oh so easy to pluck from your CD rack. There's a bit of everything here for fans and newcomers alike: different versions of old favourites; live tracks; and a few covers ("I've Been Waiting for You," "Winterlong," both Neil Young songs, and "Evil Hearted You," by the Yardbirds.) Need I explain the sound of The Pixies for those of you who haven't heard of them? (But then again, who hasn't after that merciless prostitution of "Where is My Mind" for the Fight Club soundtrack.) Intermingling vocals by Frank Black and Kim Deal: he harmonious at one moment, screaming discordantly at the next; she a sweet husky siren. The songs are often hyper, tightly wound but never too slick. Because this album is a collection of singles, it spans all five of their major releases which differed greatly in sound, but not in brilliance. Okay, I'll shut up. If you're like me, you'll get this album even though you've already painstakingly sought and bought the singles that it compiles. Keep in mind that these are the least "rare" of the rare Pixies tracks out there, especially now that they can be found in this compounded form.

Danielle Prokop

Buck Owens

Young Buck
Country Music Hall Of Fame/ Audium

Real honky tonks and true country music listeners all love Buck Owens! However, not everyone is aware of his pre-Capitol recordings. For many years, the songs have been bootlegged by small labels and could be found only at truck stops or oddball record stores. Long before country became as silly as it is today and before Buck's string of number one hits ruled through out the 1960's & '70's, twenty six year old Alvis Edgar "Buck" Owens was a hot session guitarist for people like Tommy Collins, Wanda Jackson, and Gene Vincent. In 1955 Buck entered the studio and cranked out four singles of pure heartache and even a couple rock-a-billy cuts under the pseudo name of Corky Jone. This collection brings together all the pre-Capitol sides, plus several demos and alternate versions. It is raw, twangy, and more ballsy than anything country music has produced in recent times!

Noah Uman

Crash Rickshaw

Crash Rickshaw
Tooth and Nail

Seven years ago I would have loved this album, and everyone would know Crash Rickshaw. They can not be accused of enriching the world with their innovation, as there are no new ideas on this album and most people have moved on from the sound of seattle. However, if this was '94 Crash Rickshaw would be destined to make big money and international fame. Put simply they consist of three guys who play heavy and loud punk music. They do a good job with tempo changes and everything. Crash Rickshaw's music hits the mark, in order to appeal to hormonally charged youth, with just enough radio playability. The only factor against them is the fact that it's not the mid nineties anymore. That said, if you like to listen to well played punk, this album is full of energy and I enjoyed it, and I suspect you will too. If you get a chance, listen to the track "Thank God I'm an Atheist" it's really good. For more information check out www.toothandnail.com.

Raymond Bastedo

Arling & Cameron

We Are A & C
Emperor Norton/Outside Music

At first I found this album too smooth and felt that it started to get a bit tired with its pseudo R&B but upon repeated listening I developed a soft spot for what it does offer--disco pop with a Mamas & Papas feel, silly lyrics and a playful vibe created by those all-magical synthesizer hand claps. And who wouldn't love a song called "Dirty Robot"? However, I'd like to amend my previous remarks to read that some songs are a bit smooth for my tastes and prefer the songs with smatterings of break beat and hip hop flavors as they add a bit more texture to the listening mix. *We Are A & C* offers some fun electro-pop for those searching for that certain something to refresh the pop palette.

g-jubey jube



Bows

Cassidy
Too Pure

Bows is the alter-ego of Scottish-born Luke Sutherland, formerly of the underground avant-rock group Long Fin Kille. The more electronica-based Bows seems radically different from Long Fin Kille, yet there are continuities in the use of drum n' bass rhythms, elliptical lyricism and Sutherland's wistful vocals. The laid-back atmospheric and soul-diva/trip-hop vibe may recall Portishead and Massive Attack but Sutherland is able to create his own sound with his unselfconscious understanding of hip-hop rhythms (i.e. his beats are hard, elastic yet funky) and lyrics (clever, queer and full of word play). Most significantly, *Cassidy* trumps the Bows debut by being the only successful fusion of guitar and beats you're going to hear anywhere. Perhaps this is because Sutherland's guitar-playing is drawing more on the sublime static sound-clouds of Sonic Youth and My Bloody Valentine as opposed to the wanky fret-math of Van Halen or Aerosmith. His cyclical guitar patterns are therefore able to blend seamlessly into the cyclical rhythms of hip-hop and drum n' bass.

Randy Gelling

Phil Nimmons Quartet
Sands of Time
 Sackville

This one surprised me. I was expecting a competent, unexciting session by one of the grand old men of Canadian jazz, a man who had albums out on a major label years before Canadian Content regulations came into effect. And compositionally this is pretty standard fare: some bop, some blues, some impressionistic sketches in a retrospective of the leader's six decade career. But unexciting? No way! The energy and conviction in Nimmons' clarinet is nothing short of astounding. Many players less than half of his 78 years would be hard pressed to keep up with him.

Ian Cochran

Trygve Seim
Different Rivers

Louis Sclavis
Quintet L'affrontement des
Prééendants
 ECM

The ECM chamber-jazz approach fell on hard times a few years back, but these 2 discs are near-perfect examples of the recent renaissance in label-boss Manfred Eicher's musical universe which combines folk, classical and jazz materials in novel and interesting ways.

Norwegian saxophonist Trygve Seim worked with Edward Vesala before the drummer/composer's death in late 1999, and the Finn's influence is still strong in his work. So are the microtonality of eastern European reed instruments and the rhythms of Africa and the Arab world. There's a similarity to Franz Koglmann's jazz/classical approach, but Seim's sound is more rhythmic and less austere. This album has become an instant favourite.

Louis Sclavis is one of the finest clarinetists working today, and one of the very few whose bass clarinet doesn't ape Eric Dolphy's. Classically trained, he still draws on that tradition as much as the modern jazz one. There are also Arab and African influences at work here - 'Hommage à Lounès Matoub' is a 17 minute tribute to the martyred Algerian protest singer - as well as Balkan and French folk rhythms. Sclavis has recorded some wild free jazz for other labels, but like the rest of his ECM work, this is more structured and ultimately more powerful for that structure. This is as close as the current ECM approach gets to an old-fashioned blowing session; hot licks abound from trumpet, cello and bass in addition to the leader's reeds, but the solos always serve the tunes rather than the players egos.

Ian Cochran

The Joel Plaskett Emergency
Down At The Khyber
 Brobdinagian Records

Down At The Khyber winds an easy melodious path, frequently digressing to other little side trails of pop, blues and country, but always returning to the road of rock 'n roll. Joel Plaskett of Thrush Hermit lineage heads up this Halifax trio, and his sweet, heartfelt, lonely vocals float down the rocky road of his second solo release like a beautiful crooning ghost. A ghost fused and tangled with the music, with a hollow, fragile feel. Some of the songs on this album downright make me want to curl up on the couch with a bottle of whisky and a straw hat; their melancholy country harmony have that lovely, desperately forlorn, flavour starting at the lyrics and warming all the way to the guitar slides and licks. While a lot of the tunes are sultry, sad country ballads, the majority have a good old-school 70's rock feel: earthy, epic and elemental. *Down At The Khyber* is a haunting and magnetic release, fluctuating from sparse to abundant, from mournful to sunny in the space of 12 well written songs.

Danielle Prokop



Julie Doiron
Desormais
 Jagjaguwar

Julie Doiron's upcoming release this October will be another instalment in her impressive, post-Eric's Trip solo work. Similar to her past releases, this release is peaceful and relaxing. It is full of sweet guitar and her sweet voice. One difference is that all songs except one are in French. No matter if you don't understand French very well, you are still able to understand what the album is about. It makes you want to fall in love. It's perfect music for making a yummy meal on a rainy day. It's the kind of music where you want to fall asleep in Doiron's lap and have her sing the entire album in your ear. Even though the music is quite simple, it just works. And behind the simplicity, you can find some samples beats that really emphasize the song's mood (notably "Le Piano"). You can tell her music has grown since her first solo release. While the songs still sound kind of sad, this album is one of her most beautiful releases. As a cynic that is hard to win over, Julie Doiron's album made me wish I had paid more attention in French class.

Shmeen



Bionaut
Lubricate Your Living Room
 Matador Records

Lubricate Your Living Room is a selection of Bionaut's previous work and is full of lovely electronic drones, subdued drum-machine pulses and sparkly, rhythmic tunes softened by their surrounding melodies. While one would think that a whole album of this would grow weary on the ear, the album remains interesting through the Bionaut's creative use of repetition and spare, rhythmic construction. The resulting music is a bit dark and moody and unlike much of down-beat electronica but that's not a bad thing; overall this is a mellow album that flows along in a dreamy, hypnotic way. Before you know it, the album's over and you're pressing the play button again.

g-jubey jube

Various Artists

Dublabb Presents: Freeways
 Emperor Norton Records

I thought that I had a pretty good handle on a lot of the artists in the electronic music scene, as well as within the realm of hip-hop and trip-hop. Well, the handle, I've discovered, was only attached by one screw. *Freeways* is a 13-song

compilation brought to us from the LA underground. Dublab's first compilation gave my eardrums a much-needed auditory massage. With no expectations when I first threw it into my CD player, it was sweet to get a variety of super-chill atmospheric tracks that range from downtempo-electronica to organic-instrumental. Until now I have been sheltered from the mellow-myman talent of artists like Mia Doi Todd, Damon Aaron, or Skull Valley—I wish I had stumbled across them earlier. Other artists such as Divine Styler and Yesterday's New Quintet (a.k.a. Quasimoto/Madlib) surprised me, serving-up complex tracks that not only have wicked beats with unique layered sounds, which almost seem like they shouldn't be put together in the same track. I've had a hard time finding a specific category for this album. I mean on one hand you have tracks like Languis & Fer Chloca's "The Sky Below" and Todd's "Digital, Version 2.1," which are ultra-mellow fusions of electronic and organic instrumentals. On the other hand you get crazy trip-hop/downtempo electronica track's like Daedlus's "A Mashnote" or Mannequin Lung's "Is it Live?". *Freeways* is about the best-suited title for this compilation because of its nature: It is an avenue for artists from different sources of musical influence to drive side by side with each other, sometimes passing on the left and other times cruisin' from a different direction. This is the perfect album for throwing on when you get home from a long day at work and you just want to relax with the window open and the summer breeze flowing through your living room.

-Matt Jarry

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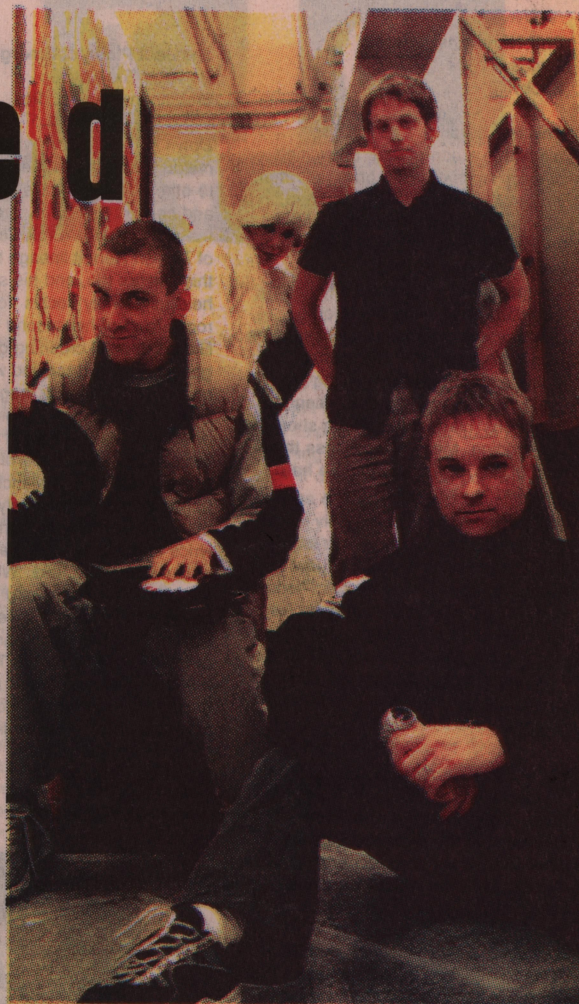
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Liquified

BY KATE HOLLEFREUND



Not too long ago, I talked to Roh, producer and songwriter, of Ottawa-based Liquified. As a collective, Liquified have been doing new things with organic, live drum and base. With their twisted jazz-funk to their downtempo beats, their latest piece of work, *Maintainin'*, is a refresher for those tired of a lone body working the decks. Their organic and electronic fusion melds beats into what some are describing as a "musical alchemy...spinning liquid into gold."

What caught my attention in the first place was a hand written note that landed across my desk, several months back. After a lengthy period last spring on our electronica charts, I finally found myself on the other end of the phone with Roh, one of Liquified's originating members. The organic element rang through once again as we beefed about the music.

K- I've noticed that the press releases and reviews of your work tend to focus on your vocals, which tend to bridge the gap between electronica and other styles of music. How do you feel about the emphasis on vocals in the media?

Roh- I guess we're to blame as much as the media is to blame. In all the press that we've done, which we basically handle ourselves, everything is sort of 'do it yourself' - in that way we've pushed vocals up front. We started doing it late in '97 and not a lot of people were pushing vocals (though of course, it is common now). At the time, we really had to push the vocals to the forefront so that people would be aware that we weren't performing straight up dancefloor drum and bass. Also, with influences coming in such as urban and house, vocals have been important for us. Mainly, it's because of the sound and the 'bridging the gap,' as you put it. The crossover potential is really there. I've always loved vocals and I also love electronic music.

It always seemed like it was something that had to go together if we were going to do it at all.

K- So now you're a four-piece and you're coming out with your 12 inch remixes. Do you find that the direction you're going is towards a less vocal forefront?

Roh- It's a little bit of a tough call. I really enjoy producing both aspects of what we do, so I think the key will be the remixes. This could be stripping the vocals totally back or treating them or screwing them up and making them a little more different from the album version. I'm really comfortable doing both and the girls [vocalists] are comfortable hearing both. What we tend to do live are live remix versions of the cd's tunes. We utilize a lot of effects in the vocals and just stripping things down to the bare minimum. So the girls will be repeating key lines, and key hook lines.

K- As an organic, electronic collective, what other live techniques do you utilize?

Roh- Well, we also have a 10 minute set, with just skills that Pho (Ian) has, in the middle of the show. After that, it varies with every show and what he does is pretty unique in terms of a live collective. As well, the use of a live stand up bass player gives us those really deep jungle and drum and bass sounds. Stu, our bass player, and I trade off a lot of bass lines, so there's a lot of interplay of what I can do with samplers and keyboards and what he can do as a real human trying to emulate those sounds.

Musical Alchemy

K- You're coming from such different backgrounds. You have a turntablist, a stand-up bassist - who made the comment, "It was strange that sometimes they wanted the bass not to sound like a bass" - there are the vocalists and of course you have a rock background, a drum and bass background... it's just completely across the board. How did you bring it together and come to be as a musical entity?

Roh- It sounds like it would be chaos, and at times it definitely is! But, it is really cool because everyone gets along...number one as friends. There is always that mutual respect. I guess we came together through word of

"...just stripping things down to the bare minimum"

mouth. Nikki, the vocalist right now, came to us mainly from the UK and has a very eclectic musical background. As far as Stu, we hooked up with him just through placing ads. There are also a lot of really great players that come through the universities and radio shows here. That's how we got together with Pho... he had the top hip hop show on college radio out here and just expressed an interest in working with us.

Liquified plans to take on the U.S. next (via college radio) and possibly Europe (via a tour). Cross your fingers that they'll make it across the Rockies for a Western Canadian tour, but in the meantime you can check out their website at www.liquified.org.

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Reviews Continued.

Vert

Nine Types of Ambiguity
Sonig/Thrill Jockey

Schlammpeitziger

Collected Simple Songs of my Temporary Past
Sonig/Thrill Jockey

The U.K. was once the undisputed champion of electronic dance music. They embraced American-reared acid house and techno before anyone else, created jungle/drum n' bass, and developed the first fully evolved underground of non-dancefloor-oriented electronica (Autechre, Aphex Twin, etc). But since the late 90's, most of the creative energy in electronic music has shifted over to the continent, specifically Germany, which is in many ways the birth place of modern electronic music in both avant-garde (Stockhausen) and pop (Kraftwerk) terms. Recently though, the Brits have been mounting a minor revival with the largely untapped rhythmic potential of two-step and the appearance of artists like Magnetophone and Adam Butler (a.k.a Vert). However, nationalists should note that *Nine Types of Ambiguity* is being released on Sonig (Germany) and Thrill Jockey (U.S.), even though Butler is based out of South London.

Butler's music also reflects the sonic influence of German electronica with its collision of digital deconstruction and aural warmth. In a process typical of the Cologne scene the emotional resonance of traditional acoustic instrumentation is turned inside out and transformed into plastic, alien textures. But the real quality of Butler's music lies in its range of textures and overall cohesive structure. In comparison to *Nine Types...*, Fennez's much praised *Endless Summers* sounds merely pretty and one note—which it is. *Nine Types...* is a rare victory for the Brits in a field they once dominated. In contrast, Jo Zimmerman's (a.k.a the tongue twisting Schlammpeitziger) *Collected Simple Songs of my Temporary Past* has an appropriately modest title for his retrospective album of melancholy electronic pop. Zimmerman's music may be based on more modest terms than either Fennez's or Butler's sonic explorations but that doesn't mean he is any less successful. His gentle whimsy can be a relief from the Wagnerian demands of a Fennez et al and hse should appeal to any fans of Boards of Canada or Phone.

Randy Gelling

The Greenhornes

Telstar Records

Without a doubt in my mind, The Greenhornes have released the best rock-n-roll album of the year! These twenty somethings from Cincinnati, Ohio don't get their sound from groups like Guided By Voices or The Deal Sisters or even Devo for that matter. Think of any snot nosed, pimple faced garage punk thrashers from the mid 1960's hangin' with the STAX house soul brothers, BOOKER T. & THE MG'S, and that might give you a small inkling of their sound. Heavy organ, pounding rhythm section and vocals that can only be pulled from the guts prove these fellas aren't messin' about. And with tracks like *Lonely Feeling*, it's clear they're not afraid to tackle ballads either!! The opening crusher of 'Can't Stand It', the slowed down heartache of 'Stay Away Girl', and their amazing cover of The Spencer Davis Group's 'High Time' has placed The Greenhornes more than ahead of the pack. They're miles away!

Noah Uman



Frankie Sparo

Arena Hostile
Constellation

This sweet, short EP is a collection of reworked songs from Sparo's debut, *My Red Scare*, recorded at VPRO radio in Amsterdam. Backed by label-mates A Silver Mt. Zion, this sumptuous score extends from clinky minimal drones to vivid, organic orchestral strings. Everything you'd expect from an art-rock Constellation release, *Arena Hostile* shapes sadness and loneliness into poignant, aesthetic melodies. The transfigured tracks maintain Sparo's hoarse, aching vocals, but only on the final track "I Am Waiting" (a Rolling Stones cover) is Sparo deliciously alone with his acoustical strumming. But that's not to say the remaining songs don't capture the essence of Sparo's work, which is both subtle and haunting, and most wonderfully complimented by the integration of A Silver Mt. Zion's ministrations. My only worry is that this four track EP may deter those searching for a more full work. But even if you pick up *My Red Scare*, be aware that *Arena Hostile* is an uniquely sensual element to aurally explore.

Danielle Prokop

Skinny Puppy

Doomsday- Back And Forth Vol. 5., Live In Dresden
Nettwerk, 2001

Skinny Puppy? Skinny Puppy?!! You mean THE Skinny Puppy? They're still putting out albums? Yes, this is how most of my conversations went upon relating to others that I was to be reviewing the latest addition to the Skinny Puppy corpus. However, let me make a few things clear.....this is not a "new" album by the band, but rather a recording of "old" songs from a recent tour. Those that follow this type of music need no introduction to this Vancouver based band, one who has deeply influenced industrial/digital/gloom music from their inception in 1983 until their dissolution in 1995, after the death of member Dwayne Goettel. Cevin Key and Nivek Ogre, the two founding members, have since gone on to form bands such as Download (as well as solo projects) but reunited last year for another kick at the can. The songs on this album were recorded from a show in Dresden, at what must have been an intense gore soaked sonic vivisection, if the photos in the liner notes are any indication. This album captures the feeling of driving fast on twisting late night asphalt, with yellow lines and low hanging spectral fog lit up by your headlights.....if you turn up the music you can ignore the muffled struggle of the body in your trunk.

Brent Cann.

Plump DJs

A Plump Night Out
Nettwerk

The Plump DJs, with their chubby breakbeats and implied sense of humour, have a way with promotion... even if it is unintentional. For me, it wasn't just their funky style or sparingly placed vocals that began my run in with their music, it was more of a one week muddle of 'plump' coincidences. It all started Monday in a local cd shop where I was searching for an older Ninja Tune drum and bass compilation. During my quest I noticed bouncing breaks over the store speakers. It turned out to be the Plump DJs' other recent release, a double cd entitled 'Urban Underground: Breakbeat Elite'. I bought it, and had no idea how far this 'plump' shenanigan would go. The compilation cd kicked and I was in love with Meat Katie's track. I'm a nosy kid and I found myself wondering where the name Meat Katie came from (I am a Katie). I decided to email his label... telling them that, "Any Katie would want to know." Their response was, "...No, nice little Katies like you do

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not need to know." "Meat Katie is a reference to '70s soft core porn." Hmmm, porn eh? With that type of response I raced to the closest record shop and picked up the remixes on vinyl. That takes us to Wednesday when cfuv received the most recent 12" remixes of Mint Royale's 'Take it Easy'. Of course, the remixes were by the Plump DJs. Next comes Thursday and the day that our Offbeat editor handed me my first cd to review ever, 'A Plump Night Out'. After a week of Plump DJs, I find myself including the word 'plump' at least four times in every conversation and fanatically discussing the dynamics of the Plump DJs with music distributors back east who say "new yolk" and "boogie balding on dee joisey shoar." But hey, I'm not complaining—this cd is about as mad as it could be...and that's a good thing.

Kate Hollenfreund

Eric Sanko

Past Imperfect, Present Tense
Jetset Records

Even with just a few opening notes I knew this was going to be a promising album. "While You Where Out" starts off the album with an intriguing twangy banjo/koto instrument, melancholy vocals and a ghostly harmony underneath that opened up that need in me for melancholy stuff, like a scab you keep picking at because you can't help it. After repeated listening of *Past Imperfect...* I thought that Eric Sanko has a wonderful ear for unusual sounds and textures in his use of primitive sounding equipment, vocals from the corner of the room or from the bottom of the garbage chute kind of sound, and came away from the album with the sense of a well balanced sparseness and weight in the music. Pick a song!—they all have a refreshing quality about them making this debut album a cut above the usual singer/songwriter fare.

g-jubey jube

Chris Potter

Gratitude
Verve Records

Nicholas Payton

Dear Louis
Verve Records

Two tribute albums from the same label, but with very different approaches. Payton re-interprets Louis Armstrong's material in a more contemporary style, while Potter mostly writes his own tunes which are merely influenced by his 11 tributees. A lot of the tunes trumpeter Payton chooses are from Armstrong's 1920's era, but there is little of the original's raucous, barely controlled energy here. Payton has written clever, postbop arrangements with lots of

stratospheric trumpet blasts, but there's a politeness and high studio gloss to the production which seems at odds with the material. This is the sort of album that jazz radio eats up; recognizable tunes, different-enough (but not too different) arrangements and state of the art recording. But it just doesn't grab you. The playing is impeccable, but it mostly lacks soul, though Dr. John turns in a couple of appropriately down'n'dirty vocals. The best instrumental piece here is a fine walking bass intro to St. James Infirmary which fades out after 42 seconds. Pops might appreciate the compliment, but I think he'd have liked to throw some grit into this well-oiled machine.

Saxophone and reed player Potter has been doing a lot of stellar sideman work with guys like trumpeter Dave Douglas and pianist Kenny Werner, and his profile got a massive boost last year when he appeared on Steely Dan's "Two Against Nature". Till now, though, his work as a leader has been a little disappointing. "Gratitude" is a significant leap forward for him as he takes on acknowledged masters, past and present, and leaves the bandstand unbloodied. At 30, he's not quite his own man, but the range and flexibility he shows here is very impressive. The tunes echo, rather than imitate Potter's influences and the performances have an inner fire that Payton's album lacks. Definitely a keeper.

Ian Cochran



Stereolab
Sound Dust
Duophonic / Elektra

There's increasingly few groups nowadays who subscribe to the idea of the a 'working band' - that is, a group who consistently produce new albums on a regular basis, say every year or every eighteen months at the outside, and in between those releases, either tour their bollocks off or release mini-albums, E.P.s, or whatever. You might expect quality control to be somewhat lacking under these conditions, but Stereolab, who've released no less than ten albums in the past eleven years, always pleasure me to the depths of my black heart when they release a new album. *Sound Dust* is no exception - in fact, a marked improvement on their last full length release (true to form, an eight track mini album was released about a year ago). Polished by Jim O'Rourke and John McEntire's unobtrusive production, this album positively

glistens. It's not a return to their pure krautrock origins, and it deftly avoids the twin traps of overproduction and excess noodlesome antics that has afflicted the group somewhat in the recent past. It's just them producing a purer, almost distilled version of the Stereolab 'sound' that they have obviously been working towards for years. Some people accuse Stereolab of being 'precious' and 'cold-sounding'. These people are lower than toe-cheese. Listening to this album is like wrapping yourself in a 1 trillion-tog duvet of groovy sounds. And it's got the line, 'You're not a doctor / You're a wanker', which is particularly great. I wish I was in Stereolab.

Matthew McDonnell



Two Lone Swordsmen
Further Reminders
Warp

It's difficult to overestimate the importance of Andrew Weatherall in the overall evolution of electronica in the past 10 years or so. Whether it

be with his epoch-defining remix of Primal Scream's *I'm Losing More Than I'll Ever Have* - entitled *Loaded* - which introduced British indie kids to rave culture in a huge way, or with his two superb albums as Sabres of Paradise in the mid-90's or through his stunning remixes of David Holmes and My Bloody Valentine amongst others, he has always occupied, totally, the vanguard of cutting edge electronic music. His work since 1997 under the Two Lone Swordsmen moniker, a collaboration with Keith Tenniswood, has alienated some, who find the brutally minimalist 'machine-funk' they engage in just too much for their precious little eardrums. True, at times they have been a little difficult, but Weatherall has always been a chap with a singular vision, to put out what he wants, when he wants and fuck the consequences. Last years *Tiny Reminders* was indeed described by a friend of mine as 'gruelling' - this collection of remixes of tracks from that LP may help to mollify him somewhat. There are some real beauties on here - the opening C-Pij reworking of 'Tiny Reminders no.1', the Klart remix of 'Neuplex' and Calexico's take on 'Tiny Reminders no.3' all particularly stand out, but the collection as a whole is pretty damn good, and reminds you (sorry...) just what a genius the lad Weatherall STILL is.

Matthew McDonnell

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Built to Spill

Ancient Melodies of the Future
Warner

When you've been around as long as Built to Spill have, you acquire a certain amount of indie rock cred that tends to exempt you from the much shunned switching to a major label. ("Oh taboo! Taboo!" shout your hipster fans.) This magical credibility relieves you of this so-called shameful act, the only exception being if your music contracts the usually fatal "sell-out disease" (the symptoms of which include banal commercial riffs and a deep Pearl-Jam-esque vocalist). Fortunately for Built to Spill, their second release on Warner has maintained their timeless quality; a beautiful follow up to 1999's *Keep it Like a Secret*. *Ancient Melodies* is a diffuse landscape of pop, filled with sonorous soft key arias punctuated occasionally by effervescent jingling. Though there are a few distinct landmark gems on this album, it's entirety is golden. Doug Martsch, of course, remains

the front-man, and with his guitar playing and trademark sweet, cherubic voice he acts as a fixed foundation from which the often changing supporting members can play off and build on. In relation to their large body of previous releases, *Ancient Melodies* preserves Built to Spill's complex, dynamic guitar structure, while shying away from earlier epic lengthy ballads. Riffs slide and hum in garage-y bars, (demonstrated on opening track, "Strange") or pick and pluck multiple layers amidst frequent keyboards, but the overall air gives the feel of free tonal movement within a constant (but not rigid) frame. This property of the album distinguishes the group's remarkable ability to diversify and evolve with each release, and still sustain the overall character that makes Built to Spill an individual entity. An entity that embodies and evokes this enigmatic feeling of curiosity within it's soundscapes, brought about partially by the often haunting melodious strains, as well as Martsch's mysterious lyrics. Innocent yet sometimes dark, his reoccurring themes deal with dreams, time, space and secrets, and are explored with whimsical insight. In combination, these elements form into a soaring, exquisite pop album, surely to please devout Built to Spill-ites, and perhaps enticing a few new ones to their ever increasing audience.

Danielle Prokop

Mira Calix

Prickle EP

Warp

The first four tracks of *Prickle EP*, the latest release from Warp employee turned flourishing Warp artist Chantal Passamonte (a.k.a. Mira Calix) are joined as one symphonic piece so that each is more like a movement than an individual song. This classical approach has allowed Mira to write and perform for us a fairytale story. She introduces the piece with a classically Warpesque overture which is noticeably reminiscent of the styles of the early electroacoustic pioneers. The hook is a beat-laden piece with princess Calix's adorable vocals drawing the listener in towards the climax (which is just plain spooky). The scene is set in a deep forest with scant lighting. There is something lurking close by. The beast is somehow overcome and the dénouement is a dreamy sequence in which the angels rub their wings together and the tiny creatures of the forest come out and play. Because of the coherency of the first piece on the EP, the second, a remix of "skin with me" by friend, cellist and DJ Andrea Parker, may seem like a bit of an add-on. It is a well constructed track, however and, for the EP, it makes for a fine conclusion.

Louise Bradbury



Batidos

Olajope

Six Degrees Records

"Despite the recent deluge of Afro-Cuban jazztronic albums in the past couple of years, the latest offering from Ron Trent and Jay Rodriguez (of Groove Collective infamy) manages to be both original and genre-expanding. This is mostly due to the sparse use of house beats and electronic sounds bites, which provide a subtle yet dynamic background for the brilliant jazz ensemble to do their groove-thing in a very organic way. Included in the Batidos (Spanish for "milkshake") are Cuba's incomparable jazz pianist, Chucho Valdes — whom UVic awarded an honorary doctorate to back in 1997 — and one of the world's finest Afro-Cuban percussionists, Eddie Bobe beating the skins. For those uninitiated to the world of sangria-drenched safari-funk fusion, the melodies are both accessible and will cause involuntary booty shaking. To the connoisseur, Rodriguez and Trent's seamless combination of numerous traditional musical forms with contemporary rhythms and melodies will be applauded. While

some of the slower tracks unfortunately reminded of Kenny G with the Miami Sound Machine, the standout tracks more than compensated, including the opener "Just a dream," which drives with the unrelenting pace of Roy Ayers Brazilian beach party, and "Tengo Sed" — Spanish for "I'm thirsty" (for a musical milkshake) which showcases Chucho's charging piano riffs amidst Eddie Bobe's wild congas and Rodriguez's funky sax. So put on your dancing shoes, break out the blender, and get ready for a merengue milkshake. This one's a keeper."

Peter Larose

Movie Review !

Gohatto/Taboo

Go to this movie with an open mind and an appreciation of Samurai culture. If you have neither, then don't go! If you have both then the movie is worth six bucks, even if you end up a little confused. This film is set in Japan around the late eighteen hundreds and focuses on a young homosexual man who joins a Samurai militia. The movie portrays his erotic experiences with other members of the militia, including his superior officers. As a sidenote, I think the US Army could learn a lesson in equality and on gays' in the military by showing this movie to everyone.

Recognizing none of the actors in the movie helps to erase any preconceived notions that are taken into most Hollywood blockbusters.

Remember that you have to be able to read while watching because there are subtitles. The subtitles were kept simple and invoked the importance of words within Japanese culture and their many subtleties, layers and contexts. The Japanese language created a different world for the view to enter.

Overall, the movie was choppy and at times it was hard to understand exactly what was going on because of the many relationships in the movie.

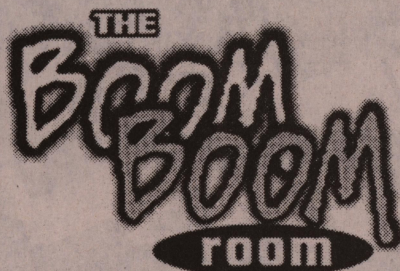
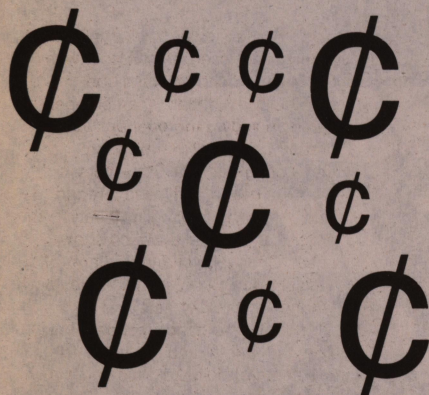
The awesome swordplay and good cinematography kept the viewer glued to the screen while a lot of gay relations were formed and broken in this romantic drama. When the movie ended there were still things that could have been clarified and this left me a bit sketchy. Movie go-ers, I give this a 6 and a half out of ten with great camera work.
B-dub.

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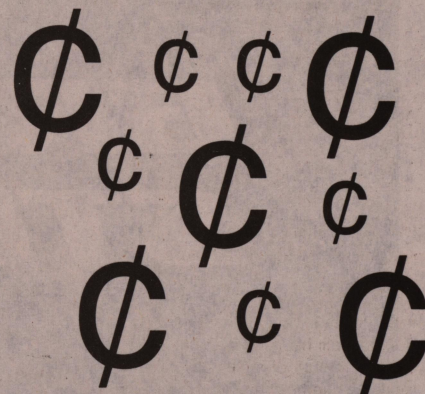
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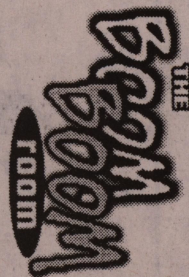
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For more information or to make an appointment,
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Before 11:30 pm

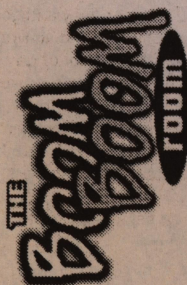
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